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## IN THE MAGAZINES

The *Scribner's Magazine* for July gives special emphasis to the New Suburb, publishing three notable articles on the subject. The first is by Frederic C. Howe and treats of the Garden Cities of England—Letchworth, Hampstead, Bournville and Port Limlight; the second, contributed by Grosvenor Atterbury, deals with Model Towns in America, of which there are at present pitifully few; the third, written by Elmer Grey, describes the New Suburb of the Pacific Coast, built by home dwellers who have realized the necessity of beauty in environment. All three of these articles are informing and interesting. The first especially we would commend to our readers, for it demonstrates the fact that in England the Garden City idea has proved eminently practical and successful. In the *Field of Art* in the *Scribner's* Kenyon Cox discusses at some length the relation of the Art Museum and the Public Schools. He warns against too much classifying and pigeon-holing and urges the importance of freedom of thought and selection, the advantages of learning, not by word of mouth, but directly from the masters themselves through acquaintance with their works.

*The Century Magazine* publishes in its July number a biographical sketch of Maxfield Parrish by Christian Brinton which showed this popular illustrator-decorator to be a master of make-believe. As a frontispiece *The Century* sets forth an engraving on wood by Timothy Cole of Sargent's portrait of "Mrs. Phipps and Grandchild," a work of much distinction which is little known. While no special articles on art appear in the current number of *Harper's Magazine* note may well be made of the character of the illustrations accompanying the text. Those by Frank Craig are especially meritorious, but others by Orson Lowell and Elizabeth Shippen Green have likewise significant artistic quality.

The leading article in the *International Studio* is by James Barnes on the work of Carleton T. Chapman, "A

Painter of Naval Actions," who both as an illustrator and painter has rendered historical themes with artistic feeling. This is followed by an article on the paintings of Wilfred von Glehn by T. Martin Wood.

Landscape Architecture in and about Chicago is the subject of an illustrated article by Anthony Hunt published in the *Architectural Record*. We are not apt to associate Chicago with landscape yet some of the finest parks and gardens in this country are to be found in the vicinity of this hustling city. To the same magazine Herbert Croly contributes an article on "The Building of Seattle."

In the *World's Work* for July are found excellent reproductions of three charcoal drawings of New York by F. Hopkinson Smith.

## BOOK REVIEWS

JOHN LAVERY AND HIS WORK.  
BY WALTER SHAW-SPARROW, Author of "Frank Brangwin and His Work," "Our Homes and How to Make the Best of Them," with a preface by R. B. Cunninghame Graham. Dana Estes & Company, Boston, Publishers. Price \$3.50 net.

A biography such as this brings literature and art into close union; it is not only about an artist, but about art, being thoughtfully as well as faithfully written. The story of Lavery's life is full of interesting incidents of romance and adventure, and the record of his success furnishes rich material for comment. The author of this volume tells the story with the utmost simplicity, and remarks his achievements without bestowing in a single instance fulsome praise. It is a temperate biography, thrilling because it is true, and engaging because the author does not always keep to the main road, but takes occasional excursions into the byways of art which are always entertaining to follow. John Lavery, we are told by R. B. Cunninghame Graham, who contributes the preface, was "Irish by race and Scotch by education, and if the good fairies at his birth gave him a happy disposition, his Scotch training has imparted to him that dogged energy without which genius

is unavailing and imagination powerless to guide." Left an orphan when a lad he got an ordinary education and in a most haphazard and illogical way turned to art. His first studio was in Glasgow, his first occupation of an artistic nature the retouching of photographs. As Mr. Shaw-Sparrow says, he had to "grow wood for his own ladder." How he did it is worth knowing. In Paris he fell under the influence of Bastien Le Page; in Tangiers, where he has a winter home, he has "fallen under the spell" of the sunlight. He has had as friends the greatest painters in the land, and as sitters the most distinguished men and women of all nations. What this means to the little Irish orphan boy, who had to make his way in the world almost alone, none can say, but what it has meant to contemporary art his biographer shrewdly intimates. The book is handsomely printed and well illustrated, containing 37 reproductions of Lavery's works, twelve of which are in color.

**JOHN QUINCY ADAMS WARD. AN APPRECIATION. BY ADELINE ADAMS.** Published as a memorial by the National Sculpture Society. Limited edition of one thousand. Price \$2.00.

This delightful volume is a fitting tribute to a great sculptor for it memorializes and sets permanently before the world not merely his personality, but his work, which can be seen collectively in no single place. The author, Mrs. Herbert Adams, herself the wife of a sculptor, has approached her task with both understanding and admiration. She does not merely praise, but explains and thus leads her readers to grasp the sculptor's viewpoint. She describes the conditions of art with which Mr. Ward had to reckon and in so doing relates much which is historical and well worth remembering. And all this leads in some instances to conclusions which are broadly significant. Withal, furthermore, the sculptor is never lost sight of; the portrait is drawn skilfully, sympathetically, convincingly. Mr. Ward's personality pervades the entire book, which is, in itself, a work of art. The illustrations, fourteen full-page reproductions of sculpture by Mr. Ward, fol-

low the text and thus not only avoid irrelevancy, but constitute a pictorial appendix. Preceding the first chapter is a chronological list of the works of John Quincy Adams Ward which as a reference is valuable.

**EMPIRE FURNITURE. MASTERPIECES OF FRENCH CABINET WORK OF THE PERIOD OF NAPOLEON I.** Collected and edited by Egon Hessling. The Bruno Hessling Company, New York, Publishers. Price \$20.00.

This publication is not a book, but a portfolio containing 60 plates, folio size, accompanied by an introduction and descriptive text in French or German. The handsome reproductions in monotype are of the best cabinet work done during the Napoleonic Period which are to be found in the principal palaces and museums of France. There are in the collection a few views of complete interiors, but in most instances separate objects such as cabinets, beds, desks, chairs, tables, etc., are illustrated. Increasing the value to the designer and decorator are beautiful plates of ornamentation and carving. To the American designer such data as this must prove of inestimable value.

**LIGHTING FIXTURES. CHARACTERISTIC EXAMPLES OF THE EMPIRE PERIOD.** Collected and edited by Egon Hessling. The Bruno Hessling Company, New York, Publishers. Price \$20.00.

Whether or not one admires lighting fixtures of the Empire Period the 60 plates with descriptive text which constitute this publication will be found of interest and importance. The selections for reproduction have been carefully made from examples found in the various palaces and châteaux and embrace chandeliers, candelabras, standards, wall brackets, torches, etc. Many, it must be admitted, are truly remarkable, but one thing may be noted by the American designer and that is that they are all logical and that a fixed style dominates. The lighting fixtures of the present day are exceedingly unsatisfactory, owing in part to the fact that the majority poorly meet present requirements. We do not wish to go back and copy the Empire style, but we may learn much from it.